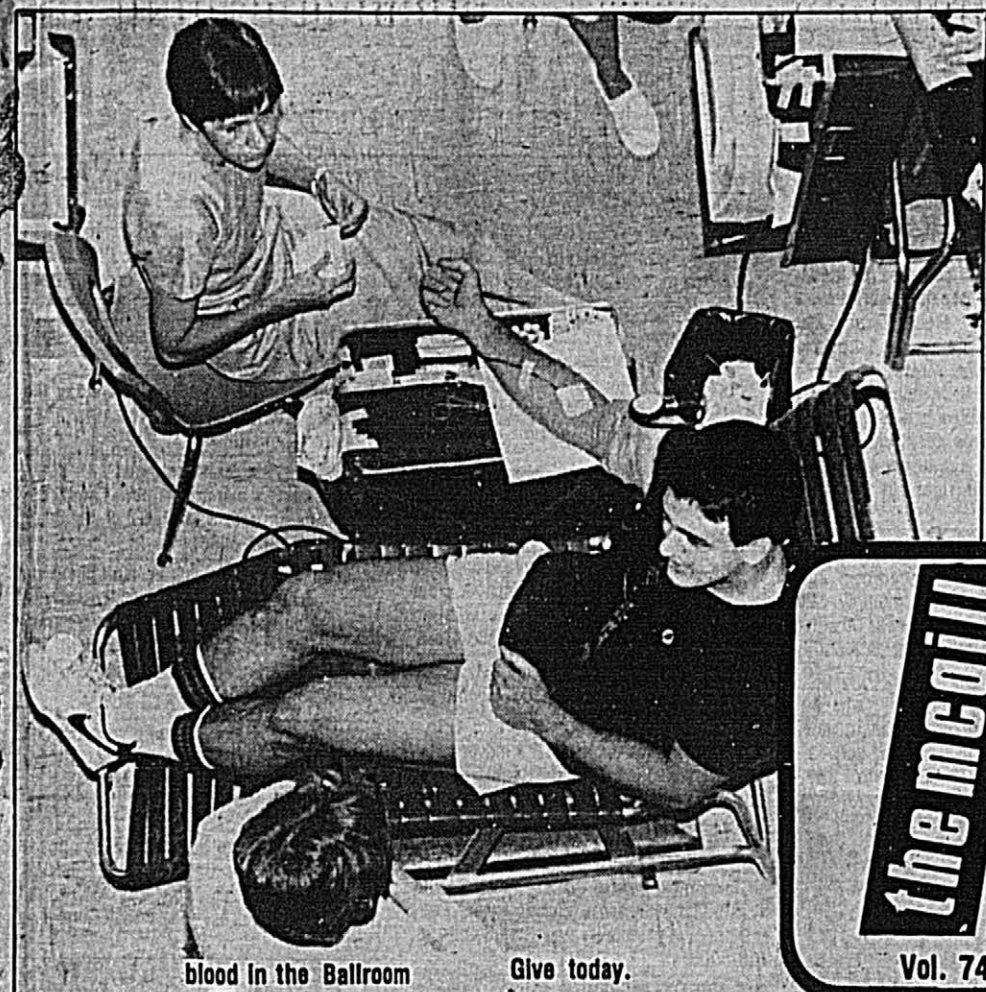




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the mcgill

DAILY

Vol. 74 N°. 15
Monday 15 October 1984
Montréal, Québec

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"I'm pleased that they have taken things seriously," said McGill athletics Director Bob Dubeau. Dubeau estimates the final damage amount at \$5,000.

In a press release dated October 3rd, the Queens students' society said that it "has assumed financial responsibility for the Queens portion of the damage, and intends that these monies be collected from all students in an attempt to enforce a sense of collegial responsibility."

McGill Principal David Johnston received a letter from the Alma Mater that specified that their "financial responsibility" would include all of the above described damage.

Most observers now agree that the Queens students (45 busloads) were largely responsible for the damage caused at the game. Queens fans also mock raped a stuffed mannequin during half-time.

Dubeau said that one of the worst things about the incident was the damage to the reputation of the McGill student body, who were blamed along with Queens for the behaviour in editorials, locally in the Sunday Express, and nationally in the Globe and Mail.

Despite suggestions that the Homecoming incidents were isolated events, measures have already been taken to ensure

that a similar situation does not develop again. At the McGill-Concordia game, the following week the 3,500 fans in attendance were segregated at Molson stadium. The goalposts have now been greased with petroleum jelly.

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codes as they do at their own stadiums." This could be enforced, he suggested, "by having groups of fans travelling to away games bringing their own security."

Today, all damage has been repaired except for some plumbing. McGill will decide this week whether or not to take up the Queens offer and send the invoice to Kingston.

Gordimer: Segregation is South Africa's crime

by Leela MadhavaRau

"I cannot answer publicly. It is a treasonable offense to advocate economic sanctions against South Africa," says South African novelist Nadine Gordimer.

Gordimer, a white South African has, in recent years, become the foremost South African novelist. Her books, such as *July's People* and *Burgher's Daughter* are

bestsellers in the West.

She spoke Monday night — the third in the Literary and Imagination series sponsored by Consolidated Bathurst in co-operation with the Department of English.

Several of her books have been banned in South Africa, one for twelve years. However *"Burgher's Daughter"* was banned for only four months. This, she said, "was due to my outside protection."

Most of the audience's questions were requests for Gordimer's opinion on the present situation in South Africa. She denounced the new tricameral legislature in which the coloured and Asian populations have representation in the parliament, and the majority white population has the vast majority of the seats.

"What can the result be? The government has created a tragic difference between different shades of black. It was a unity forged over years and the government made obvious attempts to split off two groups of blacks from the black majority," Gordimer said.

Asked what she would do if declared the benevolent dictator of South Africa she replied "I

would call a national convention, let the political prisoners out of jail and revise the educational system...for a start."

She said that there were very few black South African women writers but it was difficult to know why. "The problem of censorship is applicable to all but it may be to do with the attitude of their men. Women writers have a hard road to travel," Gordimer said.

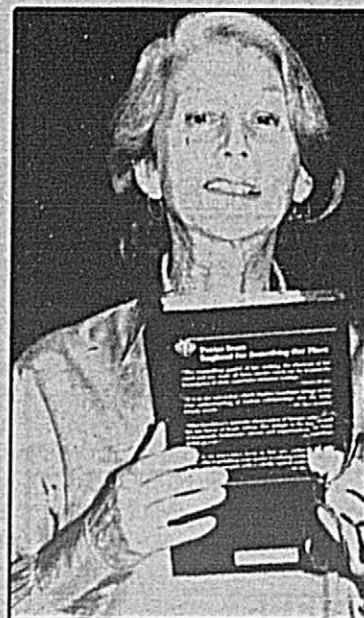
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"Then people turned to plays as a way to get around censorship. By and large, groups can get away with them. The government can only stop so many little workshop productions. In Johannesburg, avant garde means political theatre."

She believes that the censors in South Africa operate on a day to day basis, depending on the political climate at the time. She gave the example of a play "One Time Brother" concerning the possibility of conscription for coloureds and Asians now they have a vote.

"The play was posted about Johannesburg in poster form, and immediately banned when it was seen as a part of the boycott campaign (against the elections). At that point in time, it was a big issue but topics such as newly released prisoners' writings were not. However things can change from month to month. Censorship has a very sensitive balance," Gordimer said.

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2001: a library

by Greg Rishen

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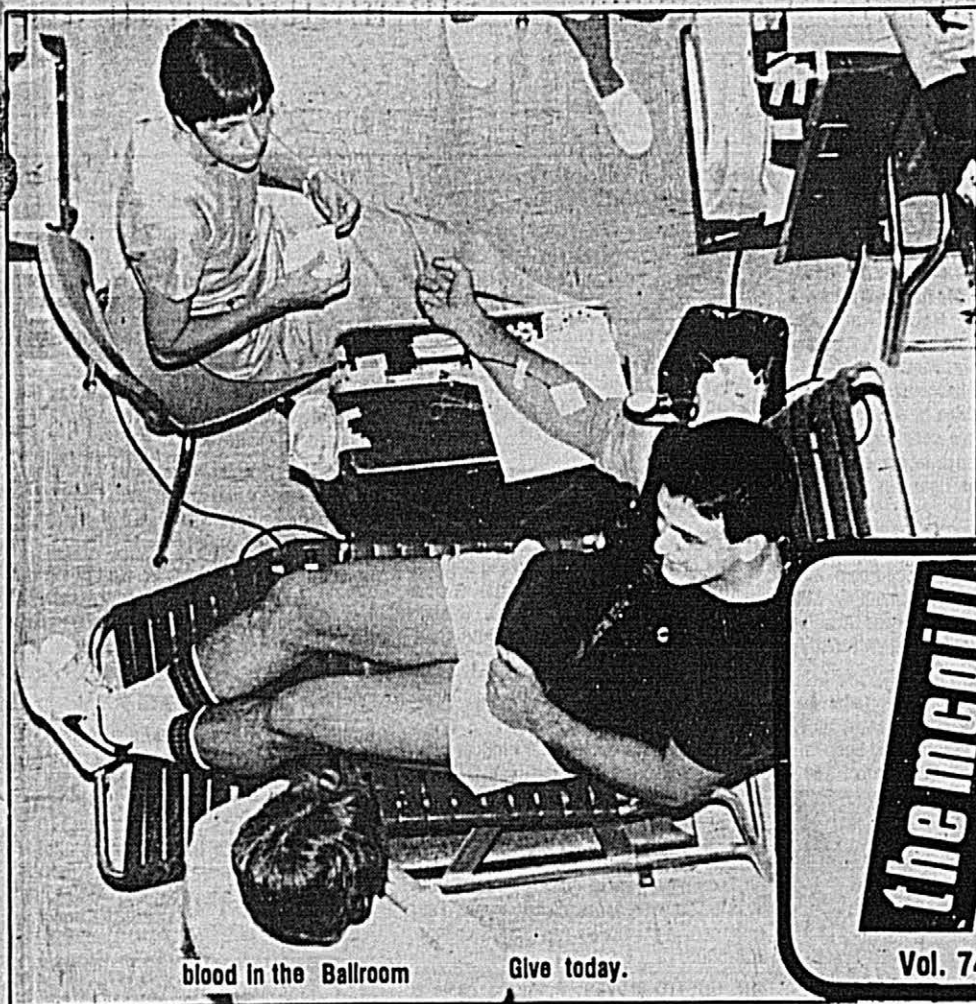
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blood in the Ballroom

Give today.

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The march is being organised by the Caravan et Pétition pour la Paix, Coalition Québec pour le Désarmement et la Paix, and Non-Regroupes. Other participants include three trade unions, the Fédération des Travailleurs du Québec (FTQ), Centrale de L'Enseignement du

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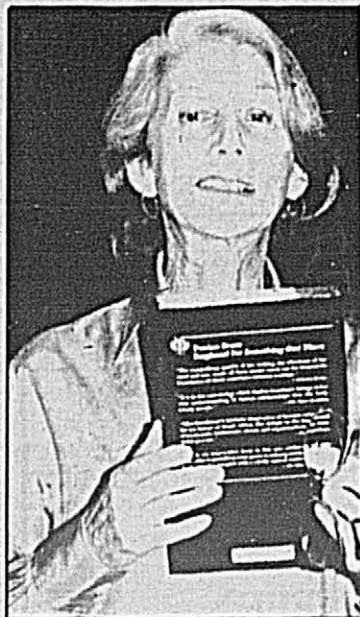
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STUDENT HEALTH SERVICES PRESENTS

HEART DAY '84
University Centre (Room 107/8)
Friday, October 19 10:00-4:00
"How To Have A Healthy Heart"

- computer game
- nutrition booth
- fitness testing
- blood pressure check up
- stress counselling
- film
- lung capacity exam

Presented by Student Health Service
Coordinated with McGill Blood Drive

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Ads may be placed through the Daily, Room 803, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m. two weekdays prior to publication.

McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days, \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. *Exact change only, please.*

The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 — APTS., ROOMS, HOUSING

Female wanted to share 4 bedroom apt. starting Oct 31. \$180.00 monthly. 20 minute walk from campus; near Atwater Metro, Sherbrooke bus. Marie: 989-5107, 739-3183.

December 1st. Sublet 1-1/2 — large livingroom; small balcony with pleasant view. Five minute walk to university and hospital. Heating included. \$250.00/month. 3622

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**TUESDAY NIGHT
CAFE PRESENTS:
ENTERPRISE
THEATRE**

**THE ISLAND
A PLAY BY
ATHOL FUGARD
DIRECTED BY
JOHN RUGANDA**

17-20 October 8 pm
Morrice Hall
3485 McTavish
Tickets: \$3/\$4 Tel.: 392-4637

CLASSIFIEDS

Durocher (near Prince Arthur)
Serious upper year student wanted as a roommate to share large, bright, clean 5.5 - 3 bedrooms. Reasonable rent — location NDG. Villa Maria metro. Call 482-7944 before 8am or after 7pm.

To sublet: Nov. 1, beautiful, bright, quiet studio apt. with hardwood floors and 3 huge windows, 2 minutes from McGill on Durocher. Everything included: \$290/month. Call Morrie 392-4644/844-0840.

2-1/2 for sublet — 5 minutes from campus. 3630 Durocher N°. 7. \$250/month. Call 487-2367 or 844-0481.

Female roommate needed immediately to share modern 4-1/2 on Hutchison — close to campus, Steinberg's — has washer, dishwasher. \$162/month — call 286-1045.

Sublet: Nov. 1. Spacious sunny 2-1/2 Hutchison highrise \$140. 843-3557 evenings.

Ideal Living Conditions: Share 5-1/2 - Modern - bright - dishwasher - indoor parking - pools/sauna - patio - tennis courts, etc. All this for \$176/month. Call late (21:00-24:00): Ken. 767-2435.

343 — MOVERS
All local moves done quickly and carefully by student with large closed truck. Fully equipped, reasonable rates. Call Stéphane, 288-8005.

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352 — HELP WANTED
Babysitter needed on occasional evenings to look after a 2-1/2 yr old child. Near Guy metro. References please. Call 933-6310 after 6:00pm.

MONEY, MONEY, MONEY: Company looking for student with personal computer/letter quality printer. Work at home, easy, good money. 272-1381 Dan (evenings till 9:00pm)

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Gay Literature at 40% off! Brand new gay and lesbian books — Fiction & non-fiction, English and French available at this discount for limited time. For catalogue, write: P.O. Box 298, Station H, Montreal H3G 2K8. Stock up now.

German leather bomber jacket—genuine. New \$250.00. Medical cords-white

\$300.00. Fantastic buy. EXXA military surplus, 1477 Mansfield, 1210 ST Denis.

EXXA: New arrival of stock: combat boots \$35.00, RCAF trench coats \$12.00, Canada work pant \$4.95; Italian combat pant \$14.95; leather jackets. 1477 Mansfield.

SOFA-STYLE hide-a-bed for sale. Very good condition. 288-9398.

Clearing Out Sale (furniture). Saturday the 20th of October from 10h to 18h. 3510 Edouard Montpellit.

FOR SALE: IBM Smart terminal with direct connect modem and printer port. Can be used to communicate with McGill or any other installation. 697-6495.

Graduation Rings — Jostens. Isn't this what your parents promised you? Jostens representative will be at Education Building October 18, 19. Currie Gym, October 22, 23.

365 — WANTED TO BUY
SCREWED by a poor mid-term schedule, I'll buy your Elton John tickets for Oct. 30 concert. Call Peter 286-1652.

372 — LOST & FOUND
LOST — graduation ring of great sentimental value. Bishop's University 1984, initials M.J.C. Please call Jane 481-3393 after 6pm. Reward. Lost on Friday night at Gert's.

HEARTBROKEN: I miss my dog: female, golden with black eyes. Medium size with Kennedy Animal Hospital tag. Responds to 'Sydney'. Reward. Call 286-1778.

LOST — Burgundy leather bag, clarefontaine notebooks, french lit. books. Reward 286-1940.

Blue wallet lost in Redpath Library. Contains birth certificate, social insurance, medicare card, bank book. If found, please call: Bow Yuk at 288-9651. \$Reward\$

My golden watch, grandfather's style, recalls to me the heartbeat of my mother more than the actual time. Missing since October 1st, Currie Gymnasium. PLEASE call 765-9757.

374 — PERSONAL
HEI OG HAAI Norskstalekvinnestudent (X-folketingskole elev) som savner norgens jule. Vil gjerne dele samtaloromskulturer og alt multigrart kanbyttelorengelsklimer. Ringomkveld Annie 845-8303. Sjaas!

Enjoy Singing? Chorale des Jeunes de Montreal open rehearsal — Wednesday at 6:30 pm, 1600 de l'église, St. Laurent. (Metro du College) More info? Call Walter, 482-8054.

One Tenor, one Bass needed to complement youth choir (ages 16-25). If you wish to sing, call CHORALE DES JEUNES DE MONTREAL at 484-8969.

383 — LESSONS OFFERED
Flute Lessons/cours de flûte traversière. Theory; rhythm. Beginners or advanced. Call Allan Laforest between 5 and 8pm 388-5164.

385 — NOTICES
Assertive Training Group. Be effective in your environment. Discussions, role-play, exercises. 6 sessions. Counselling service, sign-up 392-5119.

HOCKEY: We play refereed intermediate level hockey every Sunday, 8:00-9:30am at McGill Arena. Few positions available. Interested? Call Andre at 931-7708 immediately.

HOCKEY (Arts Intramural). Arts students interested in playing for Faculty of Arts, contact Rick Garlepy at 844-4985 by Friday, Oct. 19. Everyone welcome.

SUNDAY WORSHIP at 10:30am, 'St. Martha's-in-the-Basement, 3521 University. All welcome; brunch follows. Chris Ferguson for more information — 392-5890.

Fuba's Present: College Ski Week — Sugarloaf, Jan 1-6. \$194 US includes everything but food. For more information come to Union Lobby, 11:00am today or Bronfman Lobby Oct. 23 & 24, 11:00am.

DROP-IN with Chris Ferguson, Presbyterian/United Church Chaplain. Mondays 10am-12 noon. OPEN DOOR policy for informal conversation, and/or counselling. Chaplaincy Service, 3484 Peel, 392-5890.

You've seen the movie, you've read the book — now hear the man — BILLY "MID-NIGHT EXPRESS" HAYES tell his story.



Carleton student released from Pakistani jail

by Veronica Lowe

Sir, the mental and physical harassment to which I have been subjected while in custody and the long delay in bringing me to trial have meant that justice has been effectively denied to me. So this is not a plea for justice. Now, after more than one and a half years has elapsed since I was arrested, I only wish my case to be expedited so that the uncertainty surrounding my future may finally come to an end.

**Tariq Ahsan
Rawalpindi Jail
June 22, 1983**

In this letter, smuggled out of prison to find its way to the pages of a Pakistani newspaper, Tariq Ahsan called for the return of his rights. A Carleton University student who returned to Pakistan in 1979 for health reasons, Ahsan was thrown into prison, detained without trial and tortured by the government.

In November 1981 Ahsan, a lecturer at Quaid-i-Azam University in his native Pakistan was arrested along with several of his colleagues. Sixteen mon-

ths later the military government finally brought him before a special military court and charged him with possession of seditious material.

During his first week in prison Ahsan was mentally tortured and not allowed to sleep. For the next year, he was dragged to the military court every two weeks. Each time he was given a two day extension in prison, handcuffed and shoved back in his cell.

Ahsan was relegated to C-class prisoner status, meaning he spent his time in a small dark cell where "sanitary conditions were extremely primitive."

Eventually sentenced to two years in prison, Ahsan was found guilty of printing and distributing a pamphlet called Democratic Pakistan. Ahsan says he was never involved in producing the pamphlet, but loaned his motorcycle to a colleague who was. Although his friend pleaded Ahsan's innocence, his office was ransacked "for reasons of the state" and he was arrested and charged.

Ahsan has since learned of

the real reason for his imprisonment. Shortly before his arrest, a group teachers, including himself, staged a nation-wide protest against the laws imposed in universities.

"Most of my colleagues think that this was the reason," he says, "and I think they are right."

The case of Tariq Ahsan raises the thorny issue of human rights. Ahsan is only one example of the abuses that occur daily in countries everywhere around the world with governments of every political stripe.

No official action was taken by the Canadian government. Students at Carleton and across Canada lobbied Canadian and Pakistani officials for his release. Letters were sent to politicians encouraging them to raise the issue in the House of Commons and petitions were sent across the country. Amnesty International, the London-based human rights group, featured a full-page article on Ahsan in its last October bulletin.

It was the constant lobbying and media coverage that finally set Ahsan free. Those fighting for his release say they believe all people are entitled to their rights and share a faith in people.

"It gives me a lot of faith in humanity," says Ahsan about the support he received. "It shows that the concern for the violation of human rights is very much there. I felt deeply touched by what the Carleton community was doing to procure my release."

The uncertainty about Ahsan's future has ended. He plans to finish his PhD at Carleton this year and wants to return to Pakistan to fight for human rights in his country.

Gay float banned at parade

WATERLOO (CUP) — Organizers of Wilfred Laurier University's homecoming parade rejected a float created by the university's gay club because of its sexual, religious and political connotations.

"(The float) was designed to be discreet, humorous, non-political and non-sexist," said gay club president Ralph Johnston. He said he could not understand why the homecoming committee had refused to include it in the parade.

The float depicted a small boy praying at the foot of his bed, with a banner reading: "And God Bless Uncle Harry and his roommate Jack, who we're not supposed to talk about..." The opposite side showed a young girl in the same pose, but the words "Aunt Jeanette and her roommate Susan" substituted in the same caption.

Johnston said this was the first time the gay club tried to enter a float in the parade and the first time a float has been rejected.

"It seems to have been the over-reaction of an individual or two whom we suspect would likely be offended by anything we did," he said.

The homecoming committee solicited the advice of the dean's

advisory council, which deals with infractions and offenses committed by the students, when it determined the float's eligibility. The council told Johnston the float was rejected because it made a political statement, did not use the homecoming theme, referred to religion, and made a statement on oppression, which the council said did not reflect the freedom and choice which the club has at Laurier. But it did not notify the club until three days before the parade.

Dean of students Fred Nichols said the decision of the council was unanimous. "It was our conclusive opinion that the float was not in line with the theme," he said.

Johnston said the committee's failure to notify the club until three days before the parade meant it did not have the time to redesign the float. He said the committee was looking for excuses to kick the club out of the parade. "Most floats are club oriented, and have very little to do with the theme of homecoming."

He cited the example of the winning float, which depicted women from the university residence clad in nightgowns.

"Why have a float if it doesn't reflect the club's personality?" he asked.



The Blasser trials

by Amy Kaler

To understand why Judy Blasser has been at McGill since 1978, it's necessary to take a magical mystery tour through the McGill bureaucracy.

This tour begins six years ago, when Blasser, then in her first year of dentistry, claims to have discovered a cheating scandal among her classmates.

According to Blasser, "the cheating was so massive it was crazy. If you fade into the woodwork, you graduate."

The faculty, says Blasser, preferred to turn a blind eye to academic infractions in a professional faculty. So she went over the head of her department — the Vice Principal Academic.

Blasser says that all her later troubles in dentistry stem from this one incident.

In 1979, Blasser was expelled "for unprofessional conduct." She appealed the expulsion, and was reinstated by a Senate grievance committee.

In 1982, she was again asked to leave — this time only ten

weeks before she would have completed her degree. This expulsion was made possible by the "notwithstanding" clause in the constitution of the dentistry faculty, which allows the faculty to decide collectively to expel anyone without specifying an academic reason.

Once again Blasser appealed, once again she won her appeal. But this time, the grievance committee did not overturn the faculty decision; instead it told the faculty to come up with another decision concerning Blasser. The faculty did — they ratified their decision to expel her. In order to substantiate this decision, an outside examiner, Dr. Coulomb, was brought in to certify Blasser's incompetence — use of Coulomb was later to prove the faculty's downfall.

Another grievance taken out by Blasser to protest the new decision, another win. This time, the grievance committee ruled she be reinstated at third year level. A faculty appeal of this ruling, claiming that reinstatement was the sole

jurisdiction of the faculty, was overturned.

An ad hoc Senate committee on the Blasser case was established in the summer of 1983. After examining the charges against Blasser — that she was "unprofessional" and "incompetent" — the committee concluded in its report:

"Official records of the school did not factually demonstrate the incompetence of the student. In other words, until a crucial period in December 1980-January 1981, her performance seemed average on the face of documents. This was admitted by the faculty representative (to the committee.)"

The committee supported the recommendation that Blasser be reinstated, but took the extraordinary step of suggesting she complete the credits remaining in her degree at another school.

The long litigation process created bitterness on both sides, and although the committee is satisfied that Blasser would receive a fair evaluation in the

faculty (at McGill), it was suggested that another atmosphere might be beneficial to relieve her from her anxiety and give her another opportunity to show whether or not she is capable of graduating.

Blasser was re-admitted to McGill. However, she says the staff refused to acknowledge her presence in class and persistently harassed her, denying her access to class and to labs. The harassment reached such a point that Vice Principal Academic Freedman was forced to issue a statement "concerning the obligations of the Faculty of Dentistry to Ms. Blasser." This statement required the faculty to "take all necessary steps to ensure that Ms. Blasser is eligible for February graduation, since her career plans have already been delayed beyond reasonable expectation... to ensure that Ms Blasser is permitted to pursue her studies without any unavoidable delays..."

This statement seemed to have the necessary effect.

At the end of this grading period, Blasser was found to have failed four subjects. When Blasser asked for a review of two of the subjects she allegedly had failed — orthodontics and removable prosthodontics — the instructor for removable prosthodontics refused to review her paper. Her other exam was given to Dr. Coulomb, who had already been involved in the evaluation process, to re-grade.

One of the functions of the McGill Senate is to review and ratify the list of graduating students to receive degrees that year. Usually, this is a formality. In Blasser's case, it was anything but.

At the spring 1983 degree granting meeting, a student senator who wishes to remain anonymous asked if Judith Blasser's name was on the list of students receiving degrees.

It wasn't. At this point, Senate went into closed session, during which another student senator ques-

DAILY

Racist Express

"The Midnight Express experience so affected me that I would hope to somehow pass along what I gained from it all...i.e. different, widened perspectives," says Billy Hayes, on whose experience the movie Midnight Express is based.

Midnight Express has nothing new or different to say about the Turkish people:

They are dirty fat beasts stabbing each other in back alleyways. Turks are wretched hairy things maliciously laughing at you as you walk through the streets of Istanbul. They hate you. These animals lurk in smoke-filled opium dens, and behind their stupid gaze lies unfathomable violence. They would kill you for no reason.

If you have seen the film or plan to see it tonight try and find something remotely human about any Turkish characters. (Turkish prisoners, residents of Istanbul, customs officials, doctors, the police, other authorities, and any other Turkish citizens).

You won't find anything. Midnight Express indiscriminately condemns a whole society without qualification or reservation. The only sympathetic characters are westerners.

Hollywood has a profitable habit of ranking minority groups according to western sensibilities. In this film homosexuals are heroes. Strange for such a homophobic industry.

The image of the "dirty Turk" is nothing new. It has been engraved in the western mind. For nearly six centuries the Islamic and Christian States battled for land and power. However, through the Christian crusades we are only presented with the image of "pushing back the pagan forces."

In the 19th century, during the emergence of nationalist movements, the Ottoman state tried to hold its empire together by force. Countries like Greece were able to gain their independence relatively easily, but the Armenian and Kurdish populations suffered brutal repression which continues to this day.

The government in Turkey today is far from democratic. We are not trying to defend the military regime, nor deny the horrific conditions in an Istanbul prison. However, Billy Hayes should hold the American government responsible not the Turkish people.

In the early 1970's Nixon waged a war against drug users in the United States. He demanded an end to the drug trade in Turkey. The Turkish government was forced to ban the production of opium, traditionally used by peasants for food and to build homes. When sold as a drug it brought in much needed income.

This is why the American government did not get involved on the part of Billy Hayes.

If you are interested in Turkey's social conditions, Yilmaz Guney, a Turkish dissident who also escaped from prison there, has made several highly critical films. However, in films such as Yol and Le Mur (specifically about Turkish prisons), he condemns the system not the entire population of a country. Yol is playing at Concordia next week.

Yet Billy Hayes is a mini-celebrity, wining and dining and making millions.

Leela MadhavaRau

Catherine Bainbridge

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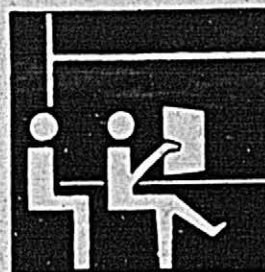
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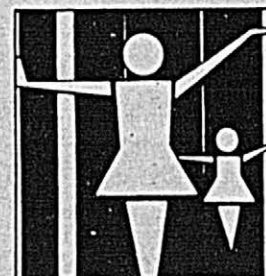
IN CASE OF NUCLEAR ATTACK



1. REMAIN CALM



2. Avert Eyes From Flash



3. Brace For Blast



4. Duck and Cover/Place Newspaper Over Head



6. Have Food and Water For Several Weeks of isolation



5. Reserve Medical attention For High Priority Evacuees



7. Comfort the Dying

HYDE PARK

Women around the world are victims of campaigns to deny them fundamental human rights, illegal detention and state-sanctioned torture. Women in particular are vulnerable to special forms of exploitation and torture.

There are mothers who are forced to watch as their children are beaten, women detained while pregnant who are forced to give up their babies to an unknown fate, women subjected to sexual abuse as a form of torture. Many of these women are at the forefront of political and social change, arrested for expressing opinions and revealing information that their governments would rather conceal.

Take, for example, the case of Marianels Garcia Villas, the president and founder of El Salvador's non-governmental Human Rights Commission who died a mysterious and violent death in 1983. After being detained twice by Salvadorian authorities, during

which time she received severe beatings, she fled the country in 1981 when her name appeared on "death lists." These lists effectively give official sanction to groups carrying out extrajudicial executions. Officials in El Salvador give conflicting accounts of her death, and no inquiry has been held.

Unlike Garcia, some women are victims of calculated violence because they are the wives, sisters, daughters or mothers of those considered "enemies of the state." For instance, according to witnesses, about forty children, aged one to twelve, are detained in the special women's block of Iran's Even prison. Forced to watch as their mothers are lashed, these children are used to elicit confessions from their parents.

Many of the female victims of human rights abuses are "prisoners of conscience", detained for their beliefs, colour, sex, ethnic origin, or religion, who have neither used nor advocated violence.

This week, Amnesty International (AI) McGill is running a campaign with the theme, "Women Silence", focusing on the plight of women prisoners of conscience and women subjected to extrajudicial execution, "banning", and other human rights violations.

Today, October 18, AI will present Jim Joyce, the National Director of Amnesty's campaign against torture, in Union 425 at 16h30. Following the discussion a candlelight vigil will be held at 18h00 at the Lionel-Groulx metro station.

Calculated inhuman treatment, wielded with the full force of official power, shatters the lives of women and of their children and families. If enough people act, something can be done to protect and free these women and all victims of human rights abuses.

Amnesty International

the Supplement

listings — listings listings — listings

by the Kultcha Kollektive

Yes, listings are slowly but surely starting to pour in. Please bring more in; we need 'em. But remember, they must be entertainment listing, and they must contain a **short** paragraph explaining why the event is worth seeing. Press releases will not be run.

Condition: One of the more promising local acts featured on last year's excellent 'From Montréal' EP, Condition have an unorthodox but interesting approach to 'swing' music, the 'urban-primitive' sound. They will be playing at Le Steppe, 5175 Park Ave., tonight through Saturday. Admission is \$2. This band sounds strange to the uninitiated but the music grows on you.

Tudor Singers: Montréal's famous Tudor Singers launch their new season this Sunday and Monday. They have expanded in recent years and taken on a more professional approach. To start the season, the ensemble is devoting its first programme to Québec composers such as Poulenc, Durufle, Champagne and others. The concerts begin at 20h00 at the Pollack Concert Hall, 555 Sherbrooke West. Tickets are \$10, \$7 for students and seniors.

Let's Throw a Drunken Party: Radio McGill is throwing another party this Saturday in the Union Ballroom, 3480 McTavish. The fun starts at 21h00. The admission is only a buck, beer is reputedly cheap, and Electric Jello will be served. If you like DJ music, but don't want to pay bar prices, try this out.

The Gangbuster: From Toronto, George Olliver and his eight-piece band will be playing jazz tonight through Sunday. The showtime is usually at 22h30 at Blue Note, 40 St. Paul East, in Old Montréal.

Fanny and Alexander: Director Ingmar Bergman's last film won the Oscar this past year for best foreign film. An excellent character study, this film is at times extremely tragic and can be ponderously paced. But in many respects it is typical Bergman and a good example of his work. It will be playing on Sunday afternoon, 15h00, at Cinema V, 5560 Sherbrooke West. Admission is \$2.50.

This is Spinal Tap: This is a hilarious yet subtle satirization of rock and roll documentaries by former-Meathead Rob Reiner. If watched out of context, this film could easily be taken seriously. Also at Cinema V, Monday at 19h00.



sion is \$6 and \$7. The shows start at 20h30.

Theatre Shmeatre: Montréal's hilarious and subversive Theatre Sports group plays the "Gazette Monopoly Game". Real live journalist personalities will be present as judges and sacrificial victims. The fun is at Le Steppe, 5175 Park Ave., at 20h00. The admission is cheap. For info call 845-2940.

Benefit: On Saturday, October 28 at 20h30, Café Commun-Commune is staging a benefit concert featuring "Axis", a free-jazz ensemble; Paul Donat, a jazz guitarist and his band; and Windi Earthworm, a local social philosopher who plays guitar.

They hope to raise funds to build a proper stage for the Café, to facilitate an ongoing concert calendar. Admission is \$4 for the employed and \$2 for the unemployed (students included). Beer will be available

Even Dwarfs Started Small: Reportedly an excellent film directed by Werner Herzog. It is about the revolt of twenty-seven dwarfs in a reformatory. It's billed as a 'hallucinatory, sardonic, cruel attack on half-baked revolutions'. At Cinema V, Monday at 21h15.

Dr. Strangelove: This nuclear madness classic starring Peter Sellers in three roles stands the test of time (20 years). It is an excellent comment on the insanity of the Cold War by director Stanley Kubrick.

Moment'Homme: The daring dance impresarios at Tangente Danse Actuelle are hosting a second festival of male choreography in their new studios on St. Laurent Boul. Moment'Homme's second season leapt off to a good start last Thursday with Bill James' *Mutual Aid*, "an imaginary meeting of the ideas of Marx and Darwin". *Buddy Bodies*, by two choreographers from West Berlin's *Danzfabrik* (dance factory) got a few curtain calls for its explorations of the image of male dancers.

The festival pirouettes into its second weekend with four choreographer dancers from Montréal. Saturday and Sunday, Christopher Gillis, principal dancer of the Paul Taylor Company and brother of dancer Margie Gillis will be showing off his own works. The festival continues until the first week of November. Tangente Danse Actuelle, 3655 St. Laurent. Admis-

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SAUL FRIEDLANDER NAZI ANTI-SEMITISM

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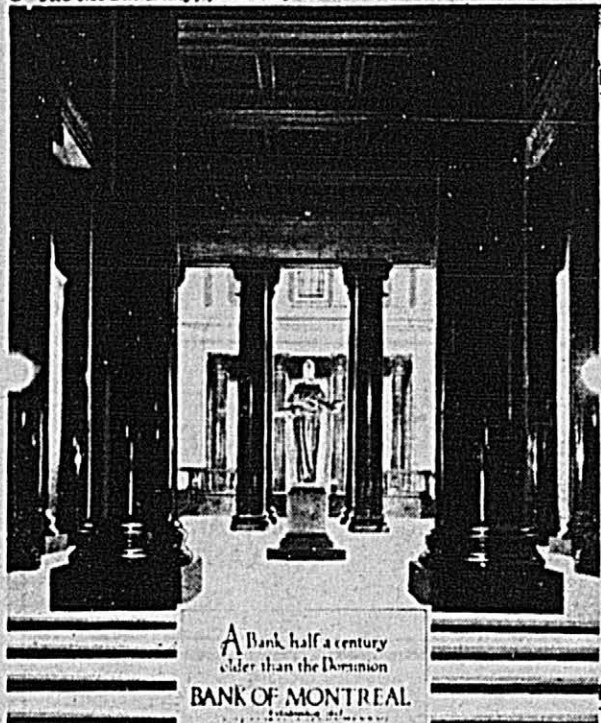
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"You belong to the middle class and you're fucking lucky and glad to because it is shit down there, shit work, shit fucking life, shit talk and you've got it made better."

Montréal History: Fuckin' Bullshit

by Albert Nerenberg

David Fennario was sitting on the steps of the Union building when I met him. He was surrounded by the large group of talking students who usually sit on the steps of the building. He wore jeans and a slightly worn leather jacket. They ignored him.

Fennario looked uncomfortable. The night before, he had watched the closing performance of his play "Joe Beef: a history of Montréal" performed by the The Black Rock Theatre group as a bicycle tour around Verdun, the actual setting for the play. The theatre had planned to perform the play where it was rehearsed, in a school on Verdun avenue. The building was torn down, so Fennario put the play on wheels and they did it on location. He woke up the next morning and came to McGill.

David Fennario is well known in the Montréal theatre community. In the seventies Fennario was "discovered" by Maurice Podbrey, Artistic Director of the Centaur Theatre, and launched there. He became known as one of the most exciting emerging playwrights; a Canadian rarity. Because of this, many Canadians wanted to like him, even though he was often quite critical of them.

His plays, such as Balconville, Nothing to Lose, On the Job, and Moving were highly successful. When he noticed audiences laughing at, and not with, many of the scenes of working class alienation and misery, Fennario left the Centaur. He decided to return to Verdun to write and produce Joe Beef with untrained actors from his own community.

"Some people believe in god. I believe in the working class," says Fennario.

The play, Joe Beef, is gut level Marxist analysis and satire: a history of Montréal from a Verdun perspective. Joe Beef, who fed thousands of workers during the Lachine Strikes of 1877, owned a tavern near the Montréal dockyards. Montréal (and McGill's) famous men, James McGill, Hugh Allan, Simon McTavish, and others appear in Joe Beef. Fennario depicts these great men through the lifestyles and everyday events of the people of Verdun, unlike gurgling fountains of hero worship — history books.

David Fennario knows a great deal about McGill. Many characters in his play are now buildings here — Redpath Library (Sugar magnate), Molson Hall (John Molson), and streets, (Simon McTavish) and others. And of course, James McGill makes an appearance.

David Fennario is shy and soft-spoken. He explains himself in curt sentences, and avoids talking about things he hasn't formed opinions about. Fennario looked around the Union cafeteria.

"McGill has changed a lot" he said, "It no longer has any pretense of liberalism."

Although North America's idea of class consciousness never took on the political meaning it has in Europe, for Fennario, "class" is a crucial distinction now.

"In the sixties we were in a boom economy. The workers made very large gains. So class consciousness didn't have much meaning. Now that's turned around and people are starting to realise it. It's very clear now."

At McGill, Fennario said, "class distinctions have really sharpened. The middle class is starting to model itself after the European middle class. A sophisticated class. They're a high-tech middle class." Fennario paused. "What's the wine... Chablis?"

Fennario is intense and often speaks in questions, conclusions and double conclusions which are difficult to interrupt.

"You belong to the middle class and you're fucking lucky and glad to. Because its just shit down there. Shit work. Shit fuckin' life. Shit talk. And you've got it made better."

If you're not lucky enough to be born into the middle class "you've got to have fangs and claws. And once you're in, brother, you don't fuckin' look back. No regret, no guilt. Just fuckin' relief and a little bit of terror. The fear that comes with conforming and belonging and obeying and all the power games that come with conservatism," he pauses. "That's what conservatism means."

"This particular history (Joe Beef) of Montréal has never been done as far as I know. The connection between how Point St. Charles and Griffintown created

the wealth, not only the founding wealth of Montréal, but of fucking Canada. You know all the major empires, the CNR, the CPR (by the way, Frank Burbridge Chairman of the CPR leads McGill's Advancement campaign), Redpath sugar, Molson, Macdonald Tobacco, Northern Electric; they all came out of that particular labour."

In Joe Beef many of Montreal heroes often appear as cartoonish depictions of rich, greedy, corrupt men. Further into the play the initial characterisation yields to something more macabre. These people were diseased, incomplete human beings who extended their own alienation into the destruction of thousands of other human lives. The caricature of the turn of the century capitalist is often dismissed as a distant propagandistic myth. When it is placed so carefully in a specific place in local history, with evidence, it's not so easy.

"I found that to create some character like Hugh Allan, who was one of the wealthiest most powerful men in Canada, I could not make these guys human."

Two blocks up the street from where we were sitting, Hugh Allan's old house, "Ravenscrag", begins McTavish St. It's now McGill's Neurological Institute, "the Allan Memorial." A story goes that Allan built the gigantic mansion high on the mountain, the most elevated house in the city, so that he could look out the windows and see his own boats arrive into port on the St. Lawrence. Today, psychiatric patients look out those windows.

The Allan was the scene for CIA-funded brainwashing experiments carried out by doctors in the 1950's. Many of the ex-patients are now suing the Institute and the CIA, claiming they were traumatised and permanently debilitated by experiments that they didn't even know they were part of.

"Hugh Allan spent \$350,000 bribing the government for the CPR contract," according to Fennario. "The same year two kids starved to death in Griffintown (Verdun). These guys were not human. With that power, that control, maybe they were monsters. To get to do what they wanted they really had to damage and injure their own humanity." Fennario pauses. "It's ridiculous to portray them as anything else. So I went for bad guys — the bogey man, Dracula, vampires."

For most people Canadian history is a pretty abstract idea, but for Fennario, the history he sees is still here. Hugh Allan's son, Montague Allan, died in 1952. "It's not that far away. When my Grandfather came here in 1910, working on the Grand Trunk Railroad, Van Horne was still alive, Lord Strathcona was alive, George Simpson was still alive. Those fuckers were still alive."

He explains how the entire cast of Joe Beef went up to the cemetery on top of Mount Royal, to see the tombs of Hugh Allan, Joe Beef, Redpath, Molson, J.C.C. Abbott. (Simon McTavish has a private tomb and rock at the top of Peel St.)

"At McGill class distinctions have really sharpened. The middle class is starting to model itself after the European middle class. A sophisticated middle class, they're a high-tech class," Fennario paused. "What's the wine... Chablis?"

"They're all buried up there," he says. "It's like the dead still control us." Fennario is on a roll. "The system that they created is still here ruling us. I sort of see the play as an exorcism — something to kill." A student sitting down from us suddenly got up and left. Fennario hesitated.

"There's a lot of basic truths to folk myths — of vampires and the walking dead — in terms of history. These guys are buried in the fuckin' ground, but what they created is still here, their laws their morality, the system, and they're still feeding off us. That's dead but controlling the living. We got to murder them. Stakes through their hearts."

Fennario was quiet. I began to speak. Then he said, "I tried to put that sinister element into the play; that Hugh Allan is not fucking dead. He's still walking the earth. They wanted to live forever and they are."

Fennario originally conceived the idea for Joe Beef while working on a play about a series of murders in Verdun during the seventies. Titled "the murder of Sharon Prior" one scene involved a community group re-enacting their own interpretation of the history of Montréal. Fennario abandoned the play when he decided to expand that scene into Joe Beef.

"Sharon Prior's murder haunted me. I was sure the murderer was English but I couldn't figure out why. And then I thought about it and I started thinking that what murdered Sharon Prior was very old and very evil."

One of the suspects in the case was a doctor from the Allan Memorial. "That was before the news came out about Cameron (the doctor who performed the brainwashing experiments.) When the news came out I put it right into the play. If I had put it into the play before everyone would have said 'fuckin' leftist paranoia'."

Fennario plans to design the set of the play to look like the inside of the Allan Memorial.

"The Bank of Montréal murdered Sharon Prior. They've been feeding off the people in the point for a hundred years."

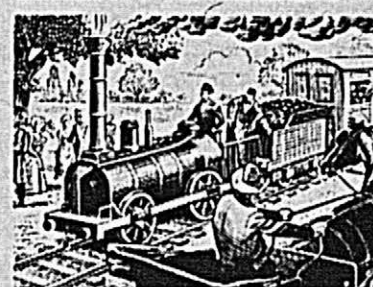
Fennario is walking out of the student union cafeteria. I ask about the future.

"The working class has been sold out by its leaders. Many unions are conservative. That's going to change, because they're going to have the shit kicked out of them."

"You're going to see the middle class turn to stone."

Fennario pauses. "I'm going to take a rest for two weeks."

MOLSON'S REMEMBERS...



CANADA'S FIRST RAILWAY...1836

Molson's
ESTABLISHED IN 1794

Fugard's "Island" deserted

by Brian Walker

Players' Theater's production of Athol Fugard's **Boesman and Lena** was probably the most moving show to be presented on any of the city's English stages last year. This week another Fugard play is on campus, but **The Island** is not **Boesman and Lena**, and the Enterprise Theatre production does not send you staggering out of Morrice Hall the way Players' production did last year.

Enterprise Theatre is a troupe from Fredricton (I, New Brunswick nationalist, hasten to add). **The Island** is not the sort of thing one expects from down east. A South African playwright? A Kenyan director like John Ruganda mounting a play in staid old Fredricton?

His production in Morrice Hall is very modest, no real set and only a few props. Like most of Fugard's difficult plays, everything in **The Island** stands or falls on the abilities of the actors.

During the sixties Athol Fugard worked with a group of Black actors called Serpent Players, putting on plays from Africa and the west. In the South African crack-down on dissent in the 1960's two of the company's actors were picked up by the police and thrown into jail on Robben Island. The prison, on a dreary outcrop in Cape Town harbour, holds many of the main opponents of the white regime. It is there that Nelson Mandela has been kept for the past twenty years.

One of the Serpent actors put on **Antigone** while he was in prison. Sophocles' ancient play was considered safe by the wardens. But its theme of

human struggle in the face of state oppression spoke clearly to the assembled prisoners.

Fugard and his long time collaborators, John Kani and Winston Nthona, improvised the text of **The Island** around this incident. The two men in play are stuck in a cell on the island, and they plan the play together. Then, just when they are just finishing rehearsals, one of them learns that he will be let out in three months. His cell-mate, who faces a life sentence, realizes how alone he will be.

The play is subtler than some of Fugard's other plays, but also lacks their Beckettian dramatic concentration. The first three quarters of an hour seem like a series of comedy skits more than Fugard's usual dark studies and although the script made a smooth transition into the more serious second half, the actors it left the actors behind.

Both actors fared better in the first half. David Etheridge played John with nuance, alternating between a nutso Jack Nicholson-like personality and the more sensitive one which was always lurking underneath. Ruhunda Ruganda's Winston was often very moving, especially in a long speech in the middle of the play where he tortures John with ideas of freedom. It was only after this speech that the play began to come unstuck a bit.

The very difficult final scenes, one in which the two men play **Antigone** before the prison audience, and the other in which Winston faces up to his barren future, fell flat. Both actors rushed their lines, their diction became a bit fuzzy and they seemed to lose their sense of rhythm.

Ideally there should have been two emotional climaxes, one just before the end of the **Antigone** scene and another at the very end of the play, but neither one came through.

Despite the problems with the last scenes — and it could be that they appeared more glaring because of the unavoidable comparison to be made with **Boesman and Lena** last year

— **The Island** is subtle and entertaining. And anything by Fugard should be seen at least once.

Safe is for everyone



by Brian Walker

Dennis Cooper is the leading poet of the Blank Generation. The characters in his new novel **Safe**, and in his books of poetry **Idols** and **The Tenderness of the Wolves** are the inheritors of American mass culture, growing up in the suburbs of Los Angeles. They spend their time hanging around clubs listening to new music, taking drugs, reading pornography, and having sex.

Safe is about Mark, "the disaster in blue jeans," who hitch-hikes up from Georgia and plunges into Los Angeles gay life. One of the lovers he picks up as he drifts from bar to bar, is Rob, a writer. Even though he recognizes that Mark is neither especially beautiful nor intelligent, Rob becomes fascinated with him, and the first half of the book depicts Rob's

struggle with this obsession.

"The only way he knows how is to bury it under the surface of language. He lifts his pen, taps the paper. Ink is beginning to leak out again. Shortly, with the first signs of natural light around him, comes the first words of a novel so deftly written it escorts Mark like the lush at an otherwise orderly party, out of Rob's mind."

Rob's novel is used as the center of **Safe**. In "My Mark" the prose becomes denser, more poetic:

"I miss Mark. I aimed my feelings right at him. He moved back to Georgia, left no address or phone number, and was 'lying nude in the dark listening to music' the last time I heard from him. I loved him. I should have said so less often. It got so his eyes wouldn't register that kind of input."

Safe is only 105 pages long, but it contains more truth about living in the 1980's than any other novel I've read in the past couple of years. Cooper zeroes in on a small group of decadent Californians and, through his careful portrayal of them, casts light on fault lines running all through modern western culture. His characters find it impossible to believe in anything. Having grown up in a culture where everything is permissible, where they never have to fight for or against anything, they find themselves without values.

Cooper charts the problems of being a young adult in the 1980's, as Jack Kerouac did in the 1950's, the decade that most resembles our own. But Dennis Cooper isn't a romantic in the same sense that Kerouac was. The Blank Generation differs from the Beat Generation — it lacks their wild creativity.

Don't expect an outpouring of books from this generation, Dennis Cooper is very much an exception. In the grim world of the 1980's, he tells us, people freeze out, become passive nihilists, cultivate their "doom and fashion sense," then self-destruct.

You don't have to be gay or a bar crawler to appreciate the realism of Cooper's fresco of the Blank Generation. Fast food nihilism is the occupational hazard of the 1980's.

Salon National: A Variety Show

by S. Seymour Smith

Billed as "the largest art exhibition held in Canada", the **2nd Salon National des Galeries D'Art** opens today at Montréal's Palais Des Congrès and continues through Sunday. With 118 art galleries, museums, and art organizations taking part, the salon practically defies description.

The salon is only in its second year of operation, but organizers are confident that 35,000 visitors will pay the hefty admission price in order to see a show that promises to have something for everyone.

Variety is the key word here, despite attempts to focus the exhibition on the theme of "Art and Women", and the panel discussions along the theme of "Marketing Art".

The idea is to allocate a space to every gallery in which to show their best. The end result, though, is at times comical. There is a juxtaposition of art that varies wildly in style and quality. If there isn't enough

work by your favourite artist, be relieved that neither is there too much rubbish. The whole exhibition is like a buffet of easy-to-digest, bite-size hors d'oeuvres.

One of the first things on notices is that, though it is called "Salon National", the exhibition is in reality a "Salon Québécois". For example, according to publicity, the top award of the exhibition is to be given to "the gallery that distinguishes itself in originality and dynamism in the promotion and marketing of Québec art."

As well, the only galleries represented from outside the province are three unknowns from Ontario. And France, Italy, and the U.S.A. each have only a single gallery.

Ninon Gauthier, exhibition coordinator, is optimistic that in future years the show will have a more international flavour. However, it might have enough trouble getting representation from Toronto, whose gallery owners have been sceptical and slow to react (i.e. snob).

Gauthier hopes to change all that by getting the participation of two Toronto heavyweights, the Isaacs Gallery and Gallery Moos, in the 1985 salon.

The vast scope of the Salon can be intimidating. However, there are a number of highlights that a viewer with less than marathon endurance can focus on. The salon organizers have chosen to pay homage to Marcelle Ferron and Marcel Barbeau, two major Québec artists, and a good selection of their paintings are on display.

Both of these artists were signatories of the "Great Refusal" ("Refus Global") Manifesto of 1948. It claimed that their "duty is simple; to break definitively with all conventions of society...." Three major groups of the time, the New York School, the Paris School, and the Canadian Automatistes were all involved with this manifesto.

Artists like Barbeau, Riopelle, and Pollack created a form of art that was intensely socialist in

nature. It has been called "abstract expressionism". They painted with a minimum of technique in order to break down the elitism of the craft. Painting spontaneously, they destroyed the tradition that artistic conception precedes execution. Another technique was painting "all over" the canvas, thus making pictorial space equivalent rather than hierarchical. They refused to paint traditional subject matter, and liberated painting from the oppression of objective art.

It is clear that the art of the Automatistes should not be discussed only in formalist terms, for this is the road to the legitimacy that waters down social statement into artistic acclaim. The church, coupled with economic interests, made Québec a hierarchical society; yet Barbeau's "all over" paintings correspond in formal terms to an egalitarian society.

Interestingly enough, another highlight of the Salon, the **Trip Art** project, was conceived in

terms similar to those of the Automatistes. The local nightclub, Les Foufounes Electriques, hosted a series of art events, as it were. The paintings exhibited in **Trip Art** are a product of these events.

The idea of **Trip Art** is that about twenty artists, placed around the dance floor, paint a picture within a set time limit. Those who have witnessed this will attest to its comic appeal. Yet unlike games, there is no single winner; the works are auctioned immediately upon completion.

Other noteworthy events at the Salon include the Canada Council Art Bank selection and the Conseil de la Sculpture du Québec thematic exhibition, "Women and Art".

The Salon National may not have the international impact of the Chicago International Art Exposition or Documenta (a large, well-respected annual exposition of contemporary art in Germany). However, with a selection like this, who cares?

Supplement meeting tomorrow 15h00 in Union B-03. Disarmament issue, the return of slash the editor.

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Glass: Serious composer

by Mark Dermer

Philip Glass, who performs with his ensemble Saturday, Sunday and Tuesday nights at the Spectrum, is a serious composer who is also a performing artist and somewhat of a pop star.

Glass began his career as an accepted academic composer after his graduation from Juilliard in 1961. But when Glass went to study in Paris three years later, he changed his musical direction, influenced first by Indian tabla drummer Allah Rakha, and later by Ravi Shankar.

When Glass returned to New York in 1967, he found that his hypnotical, eastern-influenced compositions were too unconventional to earn him any foundation grants or positions. But by 1971, Glass was able to form his own record company, and shortly after released his earliest compositions, "Music with Changing Parts" and "Music in 12 Parts".

"North Star", recorded in 1974 for a major label, Virgin, marked Glass' acceptance by the musical establishment, and, two

years later, "Einstein on the Beach", an operatic collaboration with dramatist Robert Wilson that is recorded as a 4-LP set, brought Glass' popular recognition.

Since then, Glass has scored dance pieces and films, produced, performed and co-written music with the synth-pop group "Polyrock", and collaborated on "The Photographer", a music-dance-theatre piece whose soundtrack is Glass' most recent album release.

Despite all this contact with other art media and popular music, Glass' music can hardly be termed anything by classical. His styles of composition and performance are concerned with inventing forms, grammars, if you will, of musical expression.

Many of these grammars have long been spoken fluently by "progressive-rock" groups, particularly those from England and Germany. But though these groups have acclimated the world's ears to the sounds of Glass' music, none of them even roughly approximates the effect of a Philip Glass composition.

Glass' work uses repetition of brief melodic phrases, and sudden, subtle changes to these phrases, to create music that manages to be both interesting and trance-inducing at the same time. The changes are often accompanied by addition or subtraction of the piano, organ and amplified woodwind instrumentation, which results in the changes being perceived to be more of volume than of melody.

The overall effect seems, at first, to be as thrilling as a needle stuck in a record groove. But no sooner has the mind begun tuning out the aural boredom than it realizes that the music has changed, and willingly gives its attention back to the music.

Once this initial barrier of impatience is passed, one can listen to Glass' music for hours at a time.

In concert, the intensity of concentration required to produce what is a music of remarkable precision will add an energy that recordings cannot capture. This should make the Philip Glass shows well worth seeing.

Wolfy goes to the movies

by Rod Findley and Adam Quastel

You don't have to love Mozart to enjoy Peter Schaffer's *Amadeus*, but if you are a fan this movie is definitely for you.

Mozart's music which accompanies the film throughout matches not only the 18th century background but compliments the elaborate sets and costumes which *Amadeus* such character and life. This attention to historical detail is not at the expense of either characterisation or plot; the script is as well crafted as the depiction of the 18th century court life.

The movie, framed in the form of the confession of the one-time court composer, Antonio Salleri, follows the relationship between the prodigious Wolfgang Amadeus Mozart and the diabolical narrator. The audience gets a true feel for Salleri's scheming; it sympathizes with him despite his less than philanthropic intentions. In fact, all the characters are skillfully crafted, from the vacant

emperor and the scheming courtiers down to the servants and lowly grave-diggers.

The one flaw is, perhaps, in Mozart's wife Constantia. Not only was the portrayal relatively stiff but her frank American accent and 20th century man-

nerisms were the only things to break the tissue of illusion.

Salleri, as court composer, is very much involved with Vennese high society, and *Amadeus* takes every opportunity to exploit the frivolous

please turn to page 11

Union shows good

by Howard Scheffer

They are called the **Beverly Sisters** and the **Seven Sisters**, but don't let the names of the groups fool you. The **Beverly Sisters** have six members in their band, and not one of them is female. The **Seven Sisters** also have six members in their band, but only one of them is female, much to the surprise of the large crowd that filled the Union Ballroom on Saturday night to see the bands perform.

The **Beverly Sisters** opened the show shortly before ten, and immediately captured the interest of the crowd. As the band played, the people inched their way up towards the stage area to

dance to the 14 great dance/new wave songs that the band played. One of their best songs, *Chocolate Bar*, closed out their one hour show.

After a 60 minute intermission, the **Seven Sisters** came on to play to a slightly larger crowd. They had almost everyone dancing to their music. The band sounded like most of the alternative music which gets airplay in Montréal. But nobody was concerned about what kind of music it was, as long as it was danceable.

One of the band's better tunes of the evening was a classic Temptations tune, *Papa was a Rolling Stone*. The crowd seemed to enjoy that song better than some of the others. However, there were a few catchy tunes which got rousing ovations.

After playing 10 songs during the first half of the show, the band came back after about a half hour and continued to play their dance music to a slightly thinned-out crowd until the early morning hours.

Judging from the crowd's reaction to the shows, both bands' music are worth listening to, and their recorded material should be very good.

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...Peace

continued from page 1

ference on October 22nd.

The objective of the Caravan is to "tell the government that they (Canadians) want Canada to play a more active role in the peace process", Roy said.

More specifically, it is felt that Canada should halt Cruise Missile testing, and also divert some of its defence funds to "more socially productive industries", said Roy. A larger role for Canada in multilateral negotiations is also stressed.

The Caravan proposes that a "free vote should be established in the Federal Parliament to deal with these issues," said Roy.

Colette Beauchamp, a Caravan volunteer blames the lack of publicity for the October 20th march on the commercial media and organisational help.

"We didn't do all we should have and publicity has been neglected," she said. "We don't have enough help and rely on volunteers".

Beauchamp says the newspapers have ignored the march so far.

"The media doesn't seem to think it's an issue", she said.

Last year two peace marches drew 35,000 people on the same day. Those interested in participating this Saturday should be at Complex Guy Favreau at

12 noon. The march will be travelling up Jeanne Mance, along Sherbrooke West, north on du Musée, east on Doctor Penfield to Pine and Park, and ending at Jeanne Mance Park.

A human chain will form around the American Consulate during the march. Singers, clowns, and musicians perform at the march's ending at Jeanne Mance Park.

The theme of the March is "For Peace and Life — disarm, to develop in another way."

2001 Library

continued from page 1

libraries is being studied," says Dr. Möller.

Defending modernization Dr. Möller cites "a North American emphasis on quality of service, access of information, and reference facilities," even though, Möller says McGill ranks approximately 50th in North America in the quality of its collection.

Bob Freeze, Area Librarian for Physical Sciences is concerned with "the greater depth of staffing and co-ordination" modernization can offer. Vice Principal Administration and Finance John Armour is perhaps more forthright: "There exists a policy towards

centralization... this will reduce staffing costs."

Faculty, librarians, and administrators all seem to agree that acquisitions and serials have been allowed to slip dangerously and that the state of McGill's collections is now a major pro-

blem. Says Dr. Möller, "increases in the cost of books have been higher than salaries ... the proportion of the budget (for books) has decreased as a result of staff costs."

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...Blasser

continued from page 3

grades Blasser had received, evaluations based solely on subjective estimations, and The result was another ad hoc committee to study the validity of her grades.

Blasser and her advisor contended that inequity in grading lay with the use of Coulomb as an outside examiner in the evaluation process on two occasions. The ad hoc committee agreed this violated the terms under which Blasser was readmitted to the faculty, but stopped short of recommending that she be allowed to graduate.

A recalculation of grades was finally forced by the Senate steering committee, and for a time it looked as though Blasser would finally graduate. However, according to a memo issued by the faculty:

The faculty is of the unanimous opinion that a mere recalculation of grades does not change the fact that Ms. Blasser is not clinically competent.

The verdict of incompetence was based on clinic observation; however, Blasser was able to produce testimonials from patients attesting to her professionalism. These testimonials were countered by faculty testimonials, which were countered by patient testimonials...student senators dubbed this part of the case the "testimonial wars."

According to all objective standards (i.e. exams and other standardised evaluations), Blasser possesses acceptable competence in dentistry. Yet through a combination of

evaluations based solely on subjective estimations, and manipulation of bureaucracy, Blasser has been kept at McGill far beyond any normal length of time.

Last Tuesday, she was the subject of a Senate meeting once again. And once again, it was held in closed session. Neither Blasser nor her advisors were present. No one who was present can or will say what went on, except that Blasser still cannot graduate. The most one can conjecture from this silence is that for some McGill administrators, Judy Blasser's future is one bit of particularly troublesome paperwork among many.

Her student advisor Steven Matthews who has also been at McGill an unreasonable length of time, summed up the Blasser case in saying:

"In Judy's case, every rule of natural justice has been broken. Every one."



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Musicians wanted to play at Gardner Hall Coffee House on Sun. Oct. 21. Bohemians preferred. Call David 285-0030. Room 514 Gardner.

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Women's Centennial Committee presents A Venetian Carnival with the New York Baroque Dance Company and Concert Royal; 6 costumed dancers and 4 musicians. Tickets \$5 students, \$10 regular, at Pollack Hall box office afternoons before show. Friday at 20h00.

Women's Union presents "Cage Life-Women in Prison". A lecture with discussion and psychodrama followed, presented by Susan Britton at the Café-Commun-Commune, St. Famille and Milton, Friday Oct. 19 at 20h30. Refreshments served.

Dialogue on Ideas, a student discussion group meets this Friday, October 19. Free showing of an independently produced film 3495 Peel, 3rd floor.

Musicians interested in auditioning for Debut Series should call now for application forms. Graduate musicians should call 878-9680.

Fédération des Organisations à L'Aide Au Liban (FOQAL) presents Habib Sadiq talking on South Lebanon: Tragedy and Resistance, Friday at 19h00 1205 Visitation, métro Beaudry. Conducted in Arabic.

SATURDAY

Benefit Concert Café Commun-Commune, 201 Milton, Sat. Oct. 20, 20h30. Featuring jazz group Axis; jazz guitarist Paul Donat and band, Windi Earthworm. To raise funds to build a stage. Licensed. \$4 employed/\$2 unemployed.

...wolfy still at movies

continued from page 8

fashions and 'bufy' wigs for which the 18th century is famous. Mozart, as portrayed by Schaffer, fits the opulent class in all ways except in manners. His flashy purple cloaks and pink hair do not hide his infantile character and his sense of humour that has progressed little beyond Freud's anal stage.

The audience is instantly attracted to such an enigmatic though asinine character. Our hero is not as enamoured, and the shock Salieri receives when he discovers that the Mozart-creature produces music which makes his own work shrink to insignificance carries the theme of the film — mediocrity. The irony of Mozart's middle name, Amadeus, or 'love of god' adds fuel to Salieri's anger and provides Schaffer with a catchy one-word title.

Unfortunately, the image painted of Salieri as the patron saint of mediocrity is not as vivid on film as it is in the play of the same name. In the very successful Broadway production the themes of mediocrity and scheming are more exaggerated to the play's advantage. As well, many of the quips and staging tricks which make the play so enjoyable, and which one would expect to see in the film, have been rewritten and reworked to fit the film medium.

One could rant until blue in the face about the differences between the play and film, but it would be fairly pointless. The fact remains that both film and play are equally enjoyable. If you go to see one, do not hesitate to see the other.

Amadeus is worth a try.

...Gordimer

continued from page 1

Course". This tells of a young white South African woman who begins a pen-pal relationship with a white political prisoner.

This is dangerous in South Africa—all letters are read and censored. However, the woman's mother finds the correspondence a conversation piece. She sees it as daring and rather fun to actually write to a prisoner.

Inevitably the prisoner escapes and turns up on the doorstep of his letter writing supporter. The story ends abruptly on this note.

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- SENATE
Candidates must be members of the McGill Students' Society and:
1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies.
 - OR
 2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered on a degree or diploma program, but who are permitted by Faculty to undertake a limited program.
 - OR
 3. be students in good standing who are registered full-time or in a limited program for a degree or diploma and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105, 3480 McTAVISH STREET.

ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER

NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION.

A PEN SKETCH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

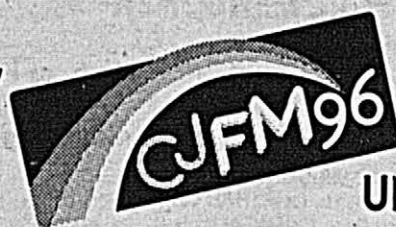
THURSDAY, OCTOBER 18th, 4:30 p.m.
c/o Leslie Copeland/ Operations Secretary

Adrienne Jones
Chief Returning Officer

THE MCGILL BLOOD DRIVE PROUDLY PRESENTS THE BIG CHILL!

LEACOCK 132
FRIDAY OCTOBER 19th
6:30 pm and 8:30 pm
\$1.00 — DONOR
\$2.00 — NON-DONORS

McGILL BLOOD DRIVE 1984



MONDAY THROUGH FRIDAY

Oct. 15th to 19th

10 a.m. to 5 p.m.

UNION BALLROOM THIRD FLOOR

3480 McTAVISH

Labatt

GRAND PRIZE!
WEEKEND TRIP FOR
TWO COURTESY OF
**WILDERNESS
TOURS**

TRIP FOR TWO TO MAJOR
NORTH AMERICAN CITY
COURTESY OF NORDAIR

FEATURING LUNCHEES AND
DINNERS AT SOME OF
MONTREAL'S FINEST
RESTAURANTS

THURSDAY

- Doug and Maggie — musical entertainment
- 12-2 — FM96 Personality: David Smith
- 3-5 — FM96 Personality: Ric Peterson

FRIDAY

- Sealtest ice cream from noon on
- 11-1 — FM96 Personality: Mark Burns
- 1-3 — FM96 Personality: Abe Hefter

BOTH DAYS

- Reduced ticket coupons for Motown Dance — co-sponsored by ASUS.
- Reduced ticket coupons for "Big Chill" shows: 6:30 and 8:30 pm
- Music all week by FM96

1st TIME DONOR PRIZE
WEEKEND TRIP FOR TWO
TO TORONTO COURTESY
OF VIA RAIL

WEEKEND FOR TWO
COMPLIMENTS OF
CHATEAU CHAMPLAIN

FEATURING SKI DAYS
AT GREY ROCKS &
MOUNT SUTTON

1984 BLOOD DRIVE SPONSORS

AVON LIMITED
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MCGILL ARTS AND SCIENCE
UNDERGRADUATE SOCIETY
MCGILL BOOK STORE
MCGILL DAILY
MCGILL FOOD AND BEVERAGE
MCGILL PROGRAM BOARD
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MERCK FROSST

MOUNT SUTTON
NORDAIR
PAESANO'S RESTAURANT
QUEEN ELIZABETH HOTEL
TEXAS INSTRUMENTS
VIA RAIL
WENDY'S RESTAURANT
WILDERNESS TOURS
WOODY'S PUB

Attention All Students!!



Your participation is vital to assist in evaluating and improving the faculties of which you are a part.

The **Systematic Cyclical Review Committee** is an advisory committee set up to review the functions of each department on a rotating basis. Its mandate is to identify strengths and weaknesses, and to build on these strengths. Play a part in this year's Committee!

The students should be from the faculty to which the academic unit belongs, but not to the unit under review. Except for the Faculty of Religious Studies, and the Faculty of Music, where the students are to be from outside the Faculties.

1. Faculty of Agriculture

Department of Agricultural Economics
Department of Agricultural Engineering
Department of Microbiology

2. Faculty of Arts

Department of German
Department of Hispanic Studies

3. Faculty of Management

Ph.D. Program

4. Faculty of Engineering

School of Architecture

5. Faculty of Music

Faculty as a whole

6. Faculty of Medicine

Department of Medicine (continuing from 1983/84)
Division of Dermatology
Division of Endocrinology and Metabolism
Division of Hematology
Division of Nephrology
Department of Neurology and Neurosurgery
Department of Psychiatry
Department of Radiation Oncology
Department of Surgery (continuing from 1983/84)
School of Physical and Occupational Therapy
Medical Physics Unit

7. Faculty of Religious Studies

Religious Studies
Institute of Islamic Studies

8. Faculty of Education

Department of Elementary and Early Childhood Education
Department of Secondary Education

For information on these committees contact V.P. University Affairs, Ron Leber 392-8971
Application forms can be found at the Students' Society General Office in the University Centre.
Deadline for applications is Wednesday, October 10, 1984 - 4:30 pm.